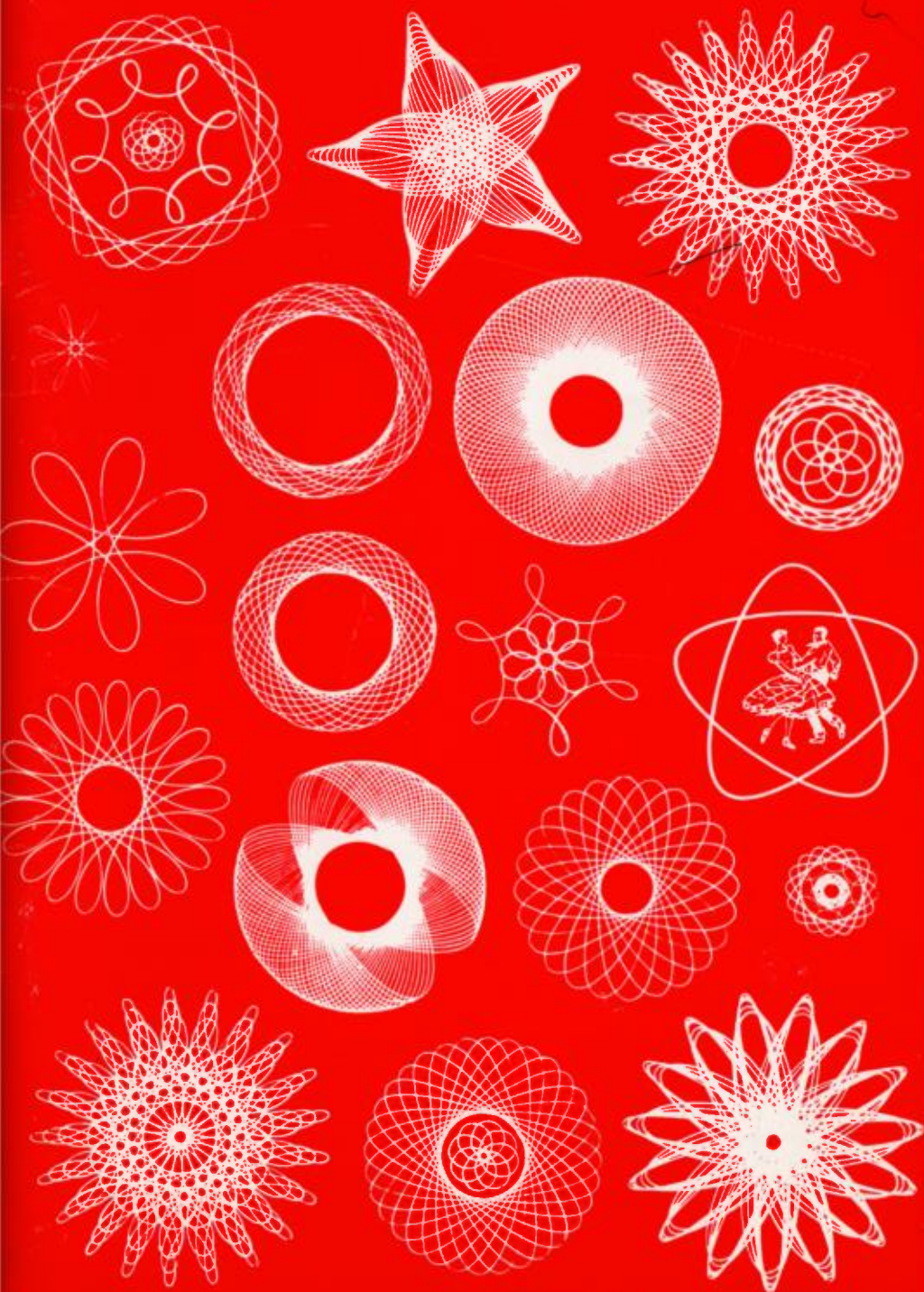


*The NEW*

DECEMBER 1969

# SQUARE DANCE



# THE



# EDITORS' PAGE



"The hope of the world is in people getting together to build each other up," we recently heard a speaker say. Relating this to our lives, we immediately come up with the next thought, "Square Dance clubs are part of this hope." True, only a fraction of the world's population is involved, but every move toward peace and brotherhood has to have a small and solid beginning somewhere.

At this season, a feeling of fellowship and brotherhood among peoples is more real to us than at others. There is greatly increased social activity for everyone. Let's try an experiment— at your next dance, do one thing to "build" someone else— a helping hand, a compliment, a special favor. Remember, if we all try it the act will be multiplied by the number of readers. Eight thousand kind gestures will have to produce some impact; perhaps 8000 more responses to the deed, and so on. Who knows where it might end?

At any rate, let's sincerely try to keep our square dance clubs groups where people "Build each other up" through fellowship and kindness. We want no part of putting down, tearing down or fragmentation; there's too much of that in the world already.

\*\*\*\*\*

Most of this issue's articles are short, but thought-provoking. In the midst of the busy holiday season, which also marks the end of the calendar year, it is well to consider anew our personal goals and accomplishments in that time period. We seem to have concentrated much of our thinking on people this month, rather than activity, and we think this is where significant advances begin.

Next month, watch for the Advisory Board members' suggestions for improving the square dance picture for 1970. Also with the next issue we proudly start the 25th year of SQUARE DANCE magazine, which began as American Squares. We salute the editors of the past years of this, the oldest national square dance magazine, and we look to the future with a bold proposal to "Take One Giant Step."

\*\*\*\*\*

HAPPY HOLIDAYS from all the  
SQUARE DANCE staff.

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DECEMBER 1969



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# MAIL

I wouldn't miss renewing your magazine which gets better and better. So glad you retained Willard Orlich, too. Yours is the cutest bill we have ever received. We enjoy the art work.....

Esther Burt  
Grosse Pt. Farms, Mich.

Thought I'd better drop you a line; as of this date I haven't received my copy of SQUARE DANCE.....

I received most of the workshop notes from Will Orlich (Florida's gain) but we do miss all the good material that surrounds the square dance figures.

Keep up the good work and our compliments on a magazine that has surpassed others in the field.

Art & Martha Springer  
Tampa, Florida

**ED. NOTE:** A second copy was sent immediately upon the arrival of the card. Any reader who does not receive every copy of the magazine should notify us and the missing copy will be replaced.

We certainly enjoyed Lee Kopman's article on Challenge Dancing in the September issue. Far too many dancers and callers know nothing of this phase of square dance activity, and it is refreshing to see an accurate, intelligent and unbiased account of it.

Bill & Joan Mills  
Princeton, N.J.

In answer to your question in the August issue, yes, please present more contras. I'd like nothing more than to see them make a comeback in popularity.

Lannie McQuaibe  
Columbus, Ohio

.....My junior dancers meet from Oct. thru May each year and the remainder, June - Sept, I find it advantageous to vacation, at least from square dance calling. My clubs have now had two meetings or dances and I feel the need

of new material. Therefore I shall renew my subscription for the year.

I have been active in square dancing for some 15-20 years and my groups have exhibited in Denver, Des Moines, Detroit, Dallas, Indianapolis, and Philadelphia National Festivals. Finally we had to add young adults to our teen age group because these kids do grow and turn into young adults, still wanting to dance. I wouldn't have the heart to tell them they have grown out of the club. So now we are Calico Teens and Young Adults.

For the past 10 years or so we have had a week end dance party for the kids, well attended with anywhere from 50 - 130 kids dancing.....

I do want to tell you that I think Square Dance magazine has improved since you took it over and I believe it will help me in my future program.

Velma Larson  
Chicago, Ill.

Just a line to say thank you for sending me the samples of your new square dance magazine. I took them plus the copies I received from you at the dance in Toronto to last month's regular meeting and the callers took every last copy. They seemed very interested in the magazine and I hope they are as interested in subscribing to it..... I personally feel your magazine is tops and no caller should be without it.

Bruce Payne  
Simcoe, Ontario

---

## CHICAGO DANCING

For square dancing in the Chicago area, contact Ray Neal, vice-president of the Metropolitan Chicago Association of Square Dancers, 506 S. Lincoln, Park Ridge, Ill. 60068.







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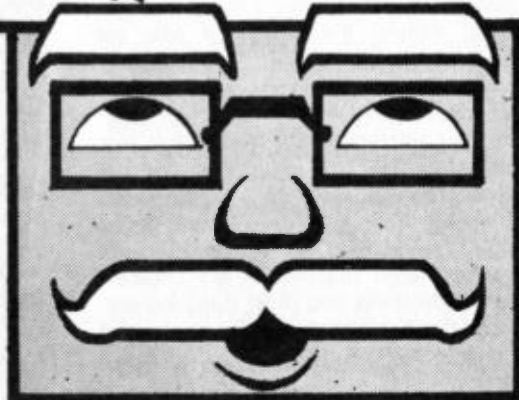
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# Meanderings...



Did you ever just sit yourself down and think? I mean have a serious, head-scratchin', mind-meanderin', Freudian-figurin' conjuring session with yourself that strains every faculty? (I've got a pretty fair faculty or two left, but a mighty revoltin' student body!)

Anyway, I recently had a lone skull session about the subject of square dancing, around the theme of why we do it, do it, do it, do it. Maybe during the oncoming Christmas season, when we pause long enough to reflect that all that glitters in our lives is not just the tinsel on the tree, some of the words below may ring a responsive tingaling somewhere deep inside. Please don't read this over lightly, because I've gathered together all my choicest split infinitives and most dangling participles to make this holiday-inspired dialogue really full of nitty-gritty. Here it comes:

Once in a while one ponders the motivation that has brought several million persons of widely varying culture, tradition, stature, personality, and vocation into the common recreation of square dancing.

Compared to bowlers, campers, boaters, and shutterbugs, our "family" of square dancers is small.

But laid alongside ice fisherman, mint Jeffersonian philatelist-specialists, or miniature circus hobbyists they'd probably rise en masse and reach for any old corner with a big left hand. They'd make waves, stars, circles and squares. They would cut a big caper.

Like patrol units, they'd move on command, in unison, to the compulsive music of the country style band. What's the attraction that connects the calloused hand of a dock foreman to the flashy fingers of a petite secretary to the firm hand of the store owner to the dainty digits of the housewife? What emotional chemistry binds one to another?

The answer is as old as time. It is as universal as holding hands.

People seek companionship, except for the very few who seem to like the solitary life.

People seek identification in the smiles of others, which are contagious. Smiles beget laughter. Laughter begets friendship. Friendships start in half a snapping fingersful of time. A social function. It's there.

People seek to express themselves through movement in response to music, in simple enough form for general

# ...by STAN BURDICK

participation. A physical function. Symmetry. It's there.

People want to be challenged, in more or less degrees depending on their natures, both by their leisure pursuits and by their professional pursuits. A drive to accomplish. The mental satisfaction of success, fulfillment. It's there.

Put them together. Viola! An ideal hobby that crosses the picket line of worker and manager, breaks down economic walls, mixes class and culture, transcends political and philosophical barriers, and diminishes the generation gap.

And, land o' goshen-- it's just plain fun, Matilda!

Bowlers, boaters, skiers, surfers, spelunkers, move over! There's a new tidal wave of fun and color and challenge and companionship, and motion and music cresting just over the horizon — move over, or it may overtake you.



Well, time for our guest communicator:

## CONFUSION SAY—

**CALLER WHO TALK WITH MARBLES  
IN MOUTH SURELY BECOMES "AGATE-  
ATER"**

You didn't get it? Run it thru again?  
**AGATE-ATER.**



Folks, I want to tell you about a sad-eyed cow that patiently chews her cud day after day in a barn in western Nebraska, who has had to make a big adjustment to life— perhaps more of an adjustment than any cow has had to make in the whole wide bovine world. You see, this cow is owned by a square dancer, Myron Flessner. She gets milked at odd times around the clock, depending on what time Myron gets home from his many extended trips to dance around a wide area.

Put yourself in those hoofs once. There she stands, lonely and fairly bursting her lid, and tapping out a little toe-heel bossie-nova as she stands, trusting, contented, never murmuring a single moo of dissent. Tis indeed a sad sight these days to see a cow that resembles a lone mooer.

Frankly, I never really felt for a cow before, but I'd go Hay down the middle in a tempest for that poor animal! Let's hear it for that harried Holstein, you uncowardly SPCCers!

If you feel touched by this account, send your cards and letters to COW, c/o this magazine. Maybe we can start a kind of alfalfa testimonial banquet for cows, country-wide, who have become

orphaned and derelict because of square dancing masters. Or maybe we can offer dance lessons to cows and turn the tables. Well, that's not the end of the story. You think that cow's got troubles now? Just wait. Myron is taking up calling! And that's an udder story!



I was all shivery when, in October, I had the chance to hold the mike for the "biggest little" festival in the west, in Sidney, Nebraska. The reason to be shivery was that there had been an early snowstorm in Denver, where I deplaned in a drift. Two very personable people, Mal and Shirley Minshall, made my stay as warm as the flipside of a hibernatin' panda. Never a dull moment!

The universality of that warm square dance spirit never ceases to amaze me, whether the location is western Nebraska, western New York, North Carolina, Kentucky, or right down the end row of my own cabbage patch.

And that is where I'll leave you this month, both literally and geographically.

If you've read this far you'll be happy to learn that this whole fanciful feature will self-destruct in just five seconds.



"They say that Whistler's mother went off her rocker trying to do a double spin chain through....."

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# HOW DO WE RATE?

Another year is ending! Soon we begin not only a new year but a new decade. What do the seventies hold in store for square dancing — a boom, a recession, a retaining of the status quo?

The "personality" of a club has a great deal to do with its success; so does the personality of a caller. The general points in this checklist adapted from a professional magazine in another field can be applied to both callers and club members. How do you "stack up?" (The list is alphabetical, not in order of importance.)

Rate yourselves Good, Poor, Mid-dling or Fair.

**ACCURACY** — on announcements, memos, with money, on committee reports.

**ALERTNESS**— prompt to welcome newcomers, aware of what's going on during dance, quick to act if needed to fill a square, find an ashtray, avert an argument.

**APPEARANCE**— neat, clean (not necessarily fancy) dance hall; neat, appropriately dressed caller and dancers.

**COMMUNICATIONS**— letters concerning dance bookings clear and definite; if program is special in any way, both caller and club know what is to be done.

**COOPERATION**— with other clubs in federation activities; with callers in caller associations; between club officers, members and the caller.

**COURTESY AND POLITENESS**— to all, ALL of the time.

**COMPLIMENTS**— praise evidences of jobs well done— a well-planned dance program, a well-called tip, delicious refreshments, new clothes. (Everyone likes to be noticed, for the right reasons.)

**GROWTH AND IMPROVEMENT** — doing a little better each time and learning more.

**INITIATIVE**— trying something new in order to improve.

**LOYALTY**— active support for the club.

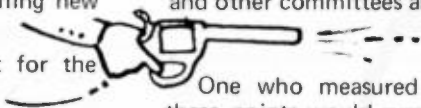
**ORDERLINESS**— leave the hall as neat or neater than it was; remove unwanted flyers and refuse from refreshments.

**PREPARATION**— think ahead 'and plan for events.

**PUBLIC RELATIONS**— being friendly and helpful to visitors and those with whom you deal in the name of square dancing (hall renters, custodians, merchants, etc.)

**PUNCTUALITY**— open hall at least 30 minutes before event, complete committee assignments on time.

**SERVICE**— take turn on refreshment and other committees as needed.



One who measured up to all of these points would surely be an ideal club member or an ideal person for a caller (we didn't mention ability as a caller once!) For all of us who need practice or perseverance on just a few of the items, this'll sure help in formulating those New Year's resolutions.

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in our next issue.... ALL KEY  
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be represented! Send your ad to-  
day.



It is hard to believe how difficult it is to interest folks in square dancing. Practically every dancer can recall the work, energy and salesmanship it took to convince a friend to even attend a Square Dance Jamboree which cost nothing, not including the harder proposition of getting these friends finally to take the required lessons and graduate to the enjoyment of square dancing.

One of the factors in this almost universal situation is the lack of publicity of the callers, the clubs, the entertainment itself. How many folks still feel that square dancing takes place in some barn where the hay and straw must be pushed aside, with music by a fiddler, and that only country bumpkins would be seen at such an affair? If you do not believe this,

try the suggestion to dance on all your friends, neighbors and relatives, not now square dancers, and note the remarks, some of which could be very insulting.

As a matter of fact, let's face it, did we not subscribe to some such idea before we were dragged out to our first session?

Didn't the story go something like this?

Mary: John, let's go with Julie (neighbor) and Tom to a dance tonight. In talking with Julie today, she said she and Tom would like very much to have us go and see how much fun it is.

John: What! A Square Dance! What's the matter with Tom and Julie, off their rockers or trying to go native? I will not go to any country shin-

dig-like that. I would never want my partners to see me there; they consider that I have some intelligence.

A month later:

Mary: John, are you too tired to go out tonight? Julie and Tom say to forget the office for one night and go with them. How about it?

John: Don't tell me, not square dancing again? I thought by this time they would have come to their senses.

Mary: Now, John, we cannot continue to say No to all Julie and Tom's invitations. After all, they are good friends and neighbors.

John: Yes, but I feel too tired tonight.

Mary: Listen to me, you're just using another excuse. I'm going to call Julie and tell her we'll be delighted to go.

John shrugs his shoulders-- one more argument lost.

Later that night:

Mary: Well, how did you like it? I noticed you were laughing and wise-cracking more than most and you didn't appear the least bit tired.

John: You win, I must admit I had a good time; you know I never knew what this is all about before. Maybe we'd better sign up for lessons.

And so another couple was added to the ranks of square dancers, but it took a team of horses to drag John to that first dance.

What can be done to publicize square dancing more? The best plan at the moment is to emphasize to each square dance couple the need to sell square dancing to all the neighbors, friends and relatives constantly. The Madison Avenue style of publicity is not conducive to square dancing.

These are the facts of square dance life today, but those facts can be changed, and changed for the better, if each one of us becomes a super-salesman on the topic.



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# SELLING SQUARE DANCING

BY "SPARKY" SPARKS



"Sparky" Sparks was a member of the panel "Selling Square Dancing to Non-Believers" at the Seattle National Convention. Here are some of his thoughts on teaching, which pick up where the previous article on getting people to the dance, leaves off. Here are suggestions on what to do when the people have come to the dance.

Every square dancer has been exposed to the many ways of selling square dancing, and, of course, the best way is to personally bring new prospects to a beginners' class. Selling square dancing to non-believers is a little more difficult.

My interpretation of a non-believer is one who has watched the TV version of jog stepping, witnessed a complicated exhibition type dance, been involved in a one-night-stand not properly taught, and said "That's too difficult," or "That's not for me."

The following suggestions will be helpful in avoiding making non-believers in the first place.

Good judgment should be used in one-night stands: The caller should use simple material that can be taught without a lot of walk-thrus and without a lot of explanation. He should be versatile enough to handle any audi-

ence from children to senior citizens. Having a good time should be stressed and simple mixers used so that those attending can experience the fun and friendliness of square dancing.

Classes should start about the same tempo as the one-night stand by using very simple basics and stressing fun. This can be evidenced by the expression on people's faces and whether or not they are reluctant to dance as the evening progresses. Club members should attend classes to fill in, get acquainted and help when needed but never do any instructing themselves. If possible, do not teach pre-teens with an adult class. Swings and twirls can be quite a task for a 75 pound boy and a 125 pound woman, or vice versa. Classes should progress according to the ability of the group.

Much thought should be given to programming for beginners' classes. Each basic should be taught thoroughly from every possible position, stressing the importance of position, and the starting and ending position of each basic. The first thirty basics properly taught will give the beginner a solid foundation for advanced basics and gimmicks.



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# One Man's Opinion



By JOHN MINTON

John Minton writes a monthly column for Lima Hi-Lites and Cleveland Tip Topics, both local Ohio square dance publications. These thoughts on etiquette, well worth repeating, were printed in recent issues of both.

I would like to set down a few observations on square dance manners, or etiquette, if you prefer. I do not feel that this is a great problem, because I have found most square dancers to be very considerate, but inconsiderate or thoughtless actions at the wrong time have caused many people, especially beginners, to depart from square dancing. One rude action or serious slight can turn people against the activity they have spent so much time learning. I am willing to admit that some people are too sensitive for their own good, but I also believe that new dancers are very much on edge, and are especially reactive to any action that seems to be critical of them.

What are some of these actions? I will discuss the ones I have observed as being most flagrant, not necessarily in the order of most importance.

This is an ancient rule, but still a good one. Dancers should not walk by a square, needing a couple, to fill one across the hall. Perhaps your friends are over there, but it is a rebuff to the three couples you pass by. And don't think this hasn't happened, because I have seen it occur.

Preformation of squares by cliques of dancers also helps to create a source of friction in some clubs. I know of one club which folded because of too much exclusiveness. The visitors were forced to dance with each other. There is nothing wrong with dancing with friends, but every dancer should get out of his circle and dance with various squares during the evening.

The next matter I would like to call attention to is rough dancing. And by this I mean the man or woman who feels the need to go all out with hard swings, tight arm grips, lots of twirls, hand squeezes, and various other di-does. This is the same person who shoves and pulls to move people around the square like a wagon master. Some of the kickers and pounders ought to be given a Barn Stompers badge.

Another character feels that a little horseplay adds to the enjoyment of the dance. I do, too, as long as it is a LITTLE, and is done among people who appreciate that sort of thing, and is harmless to any dancer and to the square. Big horseplay is out.

Another form of nastiness comes from the person who has to let everyone know what mistakes they make, either by direct words or by the looks he gives the supposed culprit. I have noticed that this type of person is the



# HAPPY HOSPITALITY



Today it is a hospitable practice for out-of-town callers to be lodged with club members in their homes. This custom probably has been traditional since the days when the itinerant fiddler came to town for the "shindig in the barn." Like the preceding article on etiquette, this one contains nothing new-- it is simply a list of reminders which, on occasion, bear repeating and remembering in this people-to-people hobby.

## WHAT DOES A GUEST CALLER EXPECT FROM HIS HOST?

- \* Specific, definite invitation
- \* Clear directions
- \* Light meal before calling (preferred by most)
- \* Adequate time to bathe and dress for the dance.
- \* Time to prepare for dance-- play a few records, "warm-up," whatever caller wishes to do.
- \* "Get Me To the Dance On Time----"
- \* Transportation, if caller has flown.
- \* Comfortable bed, adequate room for luggage and / or equipment. (Callers are friendly and adaptable, glad to share family facilities.
- \* Appreciation of the dance and his traveling to call for them.

## WHAT DOES A CALLER'S HOST EXPECT?

- \* Firm acceptance of invitation
- \* Approximate time of arrival
- \* Phone call if delayed beyond this time.
- \* Acceptance of preparations made for him, unless a change is of the utmost importance.
- \* Recognition that family plans may include other obligations, of necessity, i.e. church on Sunday, children's activities, etc.
- \* Use of space set aside for him. He will not monopolize the bath or any other part of the house.
- \* Pleasant attitude throughout the visit.
- \* Appreciation of time and effort given to his visit-- meals and other arrangements.
- \* Expression of thanks, usually written, after the visit.

- \* Opportunity for sufficient sleep -- belongs in both columns. Each may choose to visit until the wee small hours, but neither should feel compelled to.



one apt to make the most mistakes in any square. He is so busy watching for others' goofs, that he makes most of them himself. The biggest mistake any dancer can make is to point out the failures of another dancer; beginners, especially, are sensitive to such criticism. Anyway, no one is free from making some mistakes.

The two major criticisms I would have about callers, as far as manners, are these. I believe in humor, I think it belongs very much in square dancing, but I do not believe the way-off-color joke has a place at a general square dance. Perhaps it makes me a fuddy-duddy, but I don't believe it adds any-

thing to a program. And secondly, I hate to see a caller point to people in a square who have made a mistake. Better to come back to the same material again, with a better explanation of the movement, or more directional calling. A workshop type dance would be an exception; part of the teaching of new material would be to keep the dancers straight. At this type of dance they expect some special instruction to be given. But at a general dance, people are most likely to be embarrassed by such notoriety.

Our conclusion: The Golden Rule is still a very good guide for any dancer at any dance.

## HOLIDAY DANCES

TO BE ENJOYED BY ALL

# easy level

**JINGLE BELL ROCK** Decca 9-30513  
Semi-closed position.

WALK,2,3,BRUSH; WALK,2,3,BRUSH;  
Start M's left and W's right, walk 3 steps,  
and brush; repeat (all in LOD)  
ROCK FORWARD AND BACK; ROCK  
FORWARD AND BACK;  
GRAPEVINE AWAY,2,3,TOUCH; GRAPE  
VINE IN,2,3, TOUCH;

Step to the side, behind, side, touch; step  
toward new partner, behind, turn to face  
her, touch (hands in butterfly position).  
Man angles grapevine forward to lady in  
front, woman dances to man behind her  
partner.

ROLL,2,3, CLAP; REVERSE ROLL,2,3,  
CLAP;

Roll down line of direction in three steps  
end facing partner with a clap; repeat roll  
toward reverse line of direction.

Repeat to end of record, and end WALK  
BRUSH, WALK, BRUSH, BOW.

**WHITE CHRISTMAS** L. Shaw X-91

Long lines, all facing music, no partners, all  
start on same foot.

POINT, POINT, STEP, STEP, CLOSE;

POINT, POINT, STEP, STEP, CLOSE;

Point L over R, point L to side, step in back  
on L, step R, close; repeat with right foot.

TWO-STEP; TWO-STEP; TWO-STEP; TWO-  
STEP;

Four two steps forward: left, right, left, right.

POINT, POINT, STEP, STEP, CLOSE;

POINT, POINT, STEP, STEP, CLOSE;

Repeat beginning of dance.

TWO-STEP; TWO-STEP; TWO-STEP; TWO-  
STEP;

Use last two two-steps to turn individually, re-  
peat dance going in RLOD.

**JINGLE BELLS**- Folkraft 1289

Position: Couples are facing counter-clock-  
wise around the circle with the men on the  
inside, and inside hands joined.

WALK,2,3,4; SLIDE,2,3,4;

Move forward taking 4 walking steps, turn  
and face partner, hold both hands and do 4  
sliding steps to man's left.

WALK,2,3,4; SLIDE,2,3,4;

Repeat above in RLOD.

STEP-SWING, STEP-SWING;

STEP-SWING, STEP-SWING;

Step on left foot and swing right foot a-  
cross in front, then step on right foot and  
swing left foot in front, repeat once.

DOSIDO AND ON TO THE NEXT

Dosido partner and the men move one to  
their right to face new partner.

SWING

One time around with new partner.

**DECK THE HALLS** (Schottische)

L. Shaw X-92

Open position, hands joined.

RUN,2,3,HOP; RUN,2,3,HOP;

STEP-HOP, STEP-HOP; STEP-HOP; STEP-  
HOP;

Lady goes around man.

RUN,2,3,HOP; RUN,2,3,HOP;

STEP-HOP; STEP-HOP; STEP-HOP; STEP-  
HOP;

Man goes around lady.

RUN,2,3, HOP; RUN,2,3,HOP;

STEP-HOP AWAY, STEP-HOP TOGETHER;

STEP-HOP AWAY, STEP-HOP TOGETHER;

RUN,2,3,HOP; RUN,2,3,HOP;

STEP-HOP AWAY; STEP-HOP TOGETHER;

STEP-HOP AWAY, STEP-HOP TOGETHER;

Other schottische steps may be used with  
endless variety.



# page



## WINTER WONDERLAND Top 25112

Break: Adapt to taste, i.e., Circle, allemande, grand right and left, promenade, swing, etc.

### Figure:

Head couples lead right  
And there you circle  
Break out-to-a-line,  
Go up and back now  
Do a right and left through  
Turn-the-girl, when you do  
Ladies chain and turn the lady round--  
Chain 'em back, and you turn 'em -  
Cross trail through,  
And you swing corner  
Promenade that lady fair,  
Go walkin' round that square  
Dancin' in a winter wonderland.

## RUDOLPH

### THE RED-NOSED REINDEER

Grenn 12049

(Tricky, but fun!)

Break: (Same - any)

### Figure:

HEAD couples up and back now  
(Turn) opposite right arm round  
Partner left, all around, then  
Corner by the right arm turn  
Partner left, not too far  
Boys back round, right hand star  
(Allemande thar)  
Back em up right, hold on tight  
Keep on moving round  
Shoot that star (to the next)  
Grand right and left  
Around that ring you go  
(When you) meet that pretty new Christ-  
mas date  
Take-her-by-the-hand, promenade eight  
Promenade just like Rudolph  
Gliding through the pale moonlight  
Walk around that ring, get home  
Dancing on a snowy night.



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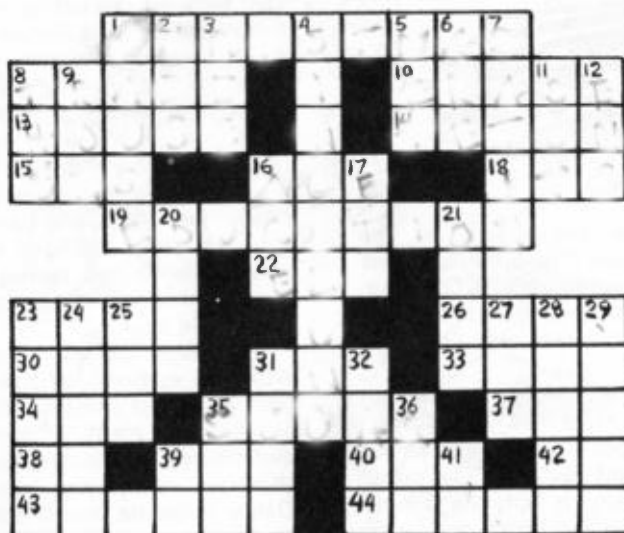
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and other cartoons  
FOR SQUARE DANCERS



by Stan Burdick

CARTOONS REPRINTED FROM  
SQUARE DANCE MAGAZINE &  
THE NEW ENGLAND CALLER

# Puzzle Page



## ACROSS

1. December holiday
8. Hinge and ----
10. Wipe out
13. Residence
14. "---- Mt. Stomp"
15. Printer's measures
16. Era
18. "... You I Love"
19. What is gained from school
22. High note
23. ---- around
26. Pealed
30. A set plus two (plural)
31. Compass point
33. Christmas symbol or a S/D figure.
34. Boys --- (past tense)
35. "---- and Spice"
37. Eastern Technical Institute (abbr.)
38. University of Virginia (abbr.)
39. Horse food (singular)
41. --- the line
42. "...apola"
43. Word to describe Christmas
44. Word to describe Santa

## DOWN

1. Opposite of effect
2. Opposite of sides (abbr.)
3. Christmas t---
4. Dance evening with no hash calls
5. Encountered
6. "... You From Dixie?"
7. Holiday dress material
8. "Where --- Red Red Roses Grow"
9. Caller Schneider
11. Drunkard
12. Naval officer (abbr.)
16. High card
17. Greek letter
20. --- and dive (plural)
21. Not yours
23. Play a guitar
24. ---- the ring
25. Mrs. Louis Calhoun
27. Had refreshments
28. Birthday = ---- day
29. Grubby
31. Holiday snack
32. Dine
35. Utter
36. Indian prince
39. Word with either
41. -- red hot

# FEED—BACK



Enclosed are two pictures that you may want to use. (The beginner's class from the recent Septemberfest, Murray, Ky. is pictured below, with instructors Bill Volner and Stan Burdick - Ed.)

Just attended a festival and did not enjoy it. The caller was ----- and he had the floor standing most of the time. He taught too much and called above the floor. In fact, the last tip lasted 15 minutes (of hash only) with a new movement taught, sending everyone home with a bad taste. I'm with you, let's keep it 90-10.

You know, I had a thought that may interest you. The piano has 78 keys and music of all sorts has been composed by throwing those 78 notes together in thousands of ways, without adding one new note to this instrument.

When I think of square dancing along these lines, we have 75 or 80 basics or popular calls, which when thrown together in all the ways they

can be used, including Arky, form thousands of combinations, without new non-descriptive calls being used. I suppose we have only a small percentage of callers that are choreographers. I can't help but wonder how much more enjoyable this hobby would be if we had more caller composers, just composing from the standard 75 basics (without adding any new notes to the piano) and how much more proficient the square dancers would be.

One other thought before I close. With the economy of this nation as high as it is, it's real difficult to find something as a gift for some relatives and friends. For square dance people that have everything, your Square Dance magazine would make a wonderful Christmas gift. Maybe it would be worth your while to push this type of circulation in your December issue.

Most of us can't afford a chalet in France or an estate on the Gold Coast of Florida. Nor can we afford a white Cadillac. But when it comes to square dance publications, we can afford the best, which is SQUARE DANCE magazine.

Sid Jobs

Thank you, Sid, for the thoughts, the kind words, and for helping us sell SQUARE DANCE MAGAZINE. Ed.



## SAGA OF A SQUARE DANCER

Contributed by Walt Wentworth



The doctor looked the old man over  
He puckered up his lips;  
He ripples thru his staff's reports  
As though they were poker chips.

The calcium in your bones is bad  
You have a case of gout,  
Your blood is thin, it has no zip,  
Your lungs are near worn out.

Your muscle tone is scarcely heard  
Your eyesight has a quiver,  
Your stomach needs an overhaul,  
There's spots upon your liver.

Take three pink pills when you get up,  
Four green ones at each meal,  
Two blue or brown or white or black,  
Depending on how you feel.

Now anytime you're feeling low,  
Or hurry, strain, or run,  
Take four red pills of dynamite,  
Your ticker's on the bum.

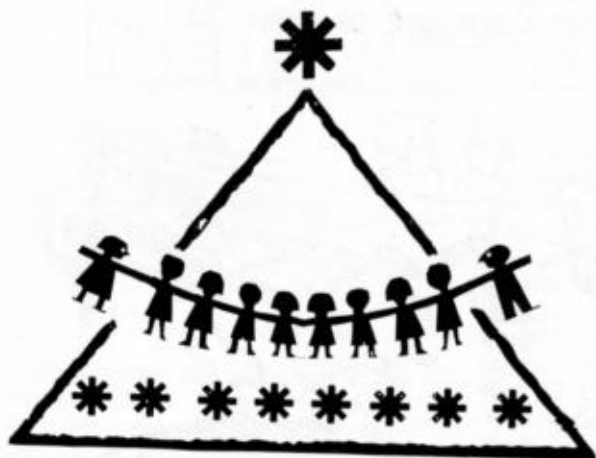
This little book tells what to do,  
There are rules that you must keep,  
Just be in bed by nine o'clock  
For eight good hours of sleep.

The pills are sitting on the shelf,  
The book has long been gone;  
The old man still is seen around  
With nothing much gone wrong.

His family now can't find him home  
When his advice they seek  
Because he's out to a square dance  
About six nights a week.







The square dancing Hannah family includes father and mother, Wade and Marie; Wade, Jr., 19 (in the sailor suit) of the Gator Promenaders of Camp Lejeune, N.C.; Aline, 18; Margie, 17; Christopher, 14; Andrew and KayKay, 12; Gregory, 10; and Ruthie, 8. The smallest in the picture, Michael, 7, will start classes in the spring.

Wade and Marie have just completed a term as Publicity Directors for the Greater New Orleans S/D Association and are currently serving as Services Chairmen for the 1971 National Convention.

Wade says the comings and goings at their house get rather frantic, and it practically requires a social secretary to keep straight the square dance calendars of the family.

Wade, Jr. became a great booster of square dancing when he discovered that it is a wonderful entree to civilian society and makes his free time more enjoyable than it would be otherwise. It is the greatest thing to help make friends when one is stuck at a rather remote location, as he has been the last year.

We don't know how anyone could look at all the smiling faces of the Hannahs and disagree with the motto, "SQUARE DANCING IS FUN!"



\* Squ



*quare Dancing is a Family Affair*



## ROUND DANCES

by Frank & Phyl Lehnert

**IT TAKES TWO TO TANGO** - Grenn 14128  
Choreography by Eddie & Audrey Palmquist  
Good music and an excellent strong intermediate to advanced tango routine.

**SPARKLING MELODY** - Grenn 14128  
Choreography by Marg & Mel Rummel  
Good sparkling music, a quick intermediate waltz routine.

**SHERBROOKE 6/8** - Grenn 15008  
Choreography by Jack & Helen Todd  
An eight couple routine, similar to contra or Virginia reel routine.

**DANCING MATILDA 6/8** - Grenn 15008  
Choreography by Beryl & Peggy Lewis  
Two circle mixers choreographed— one a very easy routine; the other is two couple deal using s/d and r/d figures.

**LILLIES BACK** - HiHat 868  
Choreography by Alvin & Mildred Boutillier  
Great music and a good easy intermediate two step. Part A is a take off of Bye Bye Blues.

**YOUNG LOVE** - HiHat 868  
Choreography by Harold & Marie Magers  
A good intermediate waltz routine with frequent repeats of Part A. Pleasant music.

**HONEY EYED GIRL** - Capitol 2522  
Choreography by Marion & Margaret Hagler  
Haunting music (Ernie Ford vocal), a flowing intermediate two step.

**LOVE IS FOR THE TWO OF US** - Ranwood 854 -  
Choreography by Pat & Bill Bliss  
Good Ray Anthony music (with a chorus) and a very pleasant intermediate two step routine.

**ALMOST PERSUADED** - Ranwood 854  
Choreography by Charlie & Marge Carter  
Good music and an interesting 3 part waltz routine with a slight sequence problem.

Any authors of round dances using other than square dance labels who wish their dances to be included in the reviews should send the cue sheet and a record to Frank Lehnert, 2844 So. 109th St., Toledo, O. 43611.

---

### NOVEMBER BUCKEYE POLL

1. Feelin
2. Columbus Blues
3. Candy Kisses
4. It Had To Be You
5. Roses
6. Symphony
7. Sassy
8. Madonna
9. Mr. Sandman (Roberts)
10. Kansas City / Dreamland

### HARVEST OF ROUNDS — GALA SUCCESS

Harvest of Rounds, the largest R/D event in the history of Lima, Ohio was presented by the Fun Dancers R.O.M. Club. It was held Sunday, Oct. 26, in the YMCA's gym from 3-7 p.m. followed by a smorgasbord in the Walnut Room and a request after-party.

The featured master of ceremonies of the day was Frank Lehnert. He and Phyl were introduced by Lou Fair, And "It Had To Be You," the Lehnerts' most recent round, was danced in their honor.

Eighty couples from Indiana, Michigan and Ohio came by car, bus and plane to be part of this R/D high-lite. The ladies were presented with corsages and the gym was decorated with a large orange and black Welcome banner. Other decorations followed the "Horn of Plenty" theme.

The enthusiasm of the dancers resulted in a decision to hold the Harvest of Rounds annually as Lima's R/D Festival. Plans are already under way for the Lehnerts to return on Sunday, October 18, 1970.

Lou & Darlene Fair  
Delphos, Ohio

# Round Dance



# Dis 'n Data

Willis and Lorraine Dodge, in Washington Footnotes magazine, have some salient points to make in encouraging the learning of rounds:

Is this what you hear? "Oh, I have two left feet," or "I've never been on a dance floor."

These are mere excuses. Everyone can learn to round dance. Foremost, you who are reading this article, start right now to join a basic class if you have never learned this type of dancing — really, it's so much fun!

Round dancing at first is just walking in a rhythm; if you are standing on one foot, naturally you will step next on the other one. The question is, how fast.

Learning to round dance is a gradual process of building upon learned abilities. Just as in a square dance class, no one is conspicuous; all are on the same footing (pun intended) the only assumption being that everyone can walk. The clincher might be that the only reason to attend a class is because you don't know how. If you already knew, you would have no need for class or teacher.

One word one often hears is "I always argue with my husband or wife." If you are going to argue about rounds, you also argue about other things. So, you might just as well dance, and put your arguments to music. This "but" like the one above, is just an excuse.

Did you know most arguments take place during the learning period? This is why your instructors change partners frequently.

So we say, do you think that learning to round dance, which yields so much pleasure, is too much to expect? Just think, some of the easier type rounds can be learned in fifteen minutes or so. Most other hobbies are much more demanding, time-wise, if one is to derive satisfaction from them.

Did you know that a face-to-face position, according to Betty and Clancy Mueller of Indiana, is a navel en-

gement?

Ed Mack, of Clearwater, Florida, sent some combination cues he uses when guiding round dancers:

One scissors and one scissors thru to semi-closed position = 2 siz to semi.

½ box and scissors thru = box thru.

Both hitch 3, man hitch, lady scissors= Hitch to hizzers.

We think it was from Ed that we first heard the cue, "Bumper to bumper, belly to belly" for back to back, face to face. Ed's humor sparks his and Kay's round dance teaching sessions, and makes them real fun. Here are some other dance-related witticisms from Ed:

"She loves to round dance, it's in her blood." "She must have poor circulation- it hasn't gotten to her feet yet."

Sign in square dance hall— "Good clean dancing every night but Sunday."

Ed says he met his wife Kay at a round dance vacation. She was looking for a vacation and he was the last resort.

"I learned to dance in one evening." "I thought so."

"What is that new round dance step you're doing?" "That's no new step— my crinoline's slipping."

Lady to corner, "You should see the way I kick the back of my head." "That explains everything."

The Hawaiian dancers have it easy—they just stand there and twiddle their tums.

"Can I have this dance?" "Sure, if you can find someone to dance it with you."

And then there's the caller who came out of anesthesia and said to the nurse, "Why are the shades pulled down?" She answered, "Well, the square dance hall across the street is on fire, and we didn't want you to see it and think your operation was a failure."



## DON'T SHUT YOUR EYES TO "SIGHT"

It is extremely shortsighted of a caller to say "I don't care for the "sight" method of calling and I never use it." Why plug for "sight"? Well, first, there are occasions in one's home club or class particularly when "sight" can be a real asset in expanding a caller's repertoire and doing exploratory patter. Second, the "sight" method definitely sharpens a caller's ability at tight-timed response, an area where most callers need constant improvement. For instance, one of the ten "sight" steps is to "move dancers in unlimited patterns changing formations, sequence and girls;" then, "ditto, except retain the same girl;" and, finally, "ditto, except retain same girl and intermittently establish and re-establish the 'in' sequence to be ready for a quick 'get out'." Can you let patter flow freely within each one of these restrictive frameworks? If not, sharpen up with "sight" and toss those prejudiced ideas. Become very familiar with all four methods: Pure "sight," "sight-image," "image," and memory. There's still a fifth all-inclusive system we call "Zone" or "windmill," but that's grist for another grinding.

## LI'L CUTIES

These cuties build FUN into your dance program. Try 'em.

- \* From lines, all with corner, in seq.— "R & L Thru, cross trail, skip one, skip another, skip mother, skip four more, 1— 2— 3— 4, BLAST OFF, allemande....."

- \* Circle left, heads whirlaway, "He-he, she-she— There's a Chinese circle... etc."

- \* Anywhere in patter, with a partner— "California twirl— double" etc. Or, when facing corner— "U-turn back— double, allemande...."

- \* From 8-chain thru position, all facing corner (Box 1-4)— "Men run, men trade, men run, men circulate triple. Gosh, we didn't go anywhere, did we?"

- \* Facing corner— "Look her in the eye— if it's red, STOP; if it's green, GO— left allemande."

- \* Instead of a double pass thru— "Pass thru, pass thru, pass thru...."

- \* Circle— "Swing the prettiest girl in the hall — your corner...."

- \* Lines — "Pass thru, wheel across, couples circulate, wheel and deal and a quarter, bend the line— Gosh, you all look like windmills!"

## PRETTY EQUAL SEQUEL

Since we threw an easy level "Summer Sounds" your way a month ago, we've received this suggested winter "Summer Sounds" adaptation from Mal Minshall (see Meanderings). The lyric lines can be thus: "Listen to the music of the sleigh bell ride, the ting-along-aling of the Jingle Bell song" and "Happy Winter Sounds, the winter sounds I love." Mal uses the well-known "Big Daddy" figure (hds to R, circle to line, forward, pass, W & D, square thru, swing corner, prom).

## MULTIPLE MANIPULATOR

Remember the old one-man-band vaudeville or circus entertainer? He played a harmonica, accordion, a drum, a cymbals simultaneously. Callers have to perform somewhat like that. They must watch the dancers constantly to be two to four beats ahead of them with command words and at the same time they must be on the beat, considering what they'll call next, in harmony, and adding some style. Anybody still have time to read a call? That would be like adding a marimba to the other instruments.



# RECORDS

## SINGING CALLS

Give these records a flip —  
Some old, some new  
You may like 'em —  
A Grab-Bag Review —

**MA — Scope 530**  
Called by Tommy Cavanaugh  
Lively!

**ABOUT DIXIE — Top 25189**  
Called by Ralph Kinnane  
Features a circle half and a quarter —  
more trick.

**LIKE I'M LOVING YOU — Scope 522**  
Called by Dick Waibel  
Interesting!

**ROSE OF SAN ANTONIO — Top 25195**  
Called by Ben Baldwin, Jr.  
A memorable tune comes back; a recording caller comes back.

**BEAVER DAM (hoedown) — Top 25192**  
This side is well worth your money —  
skip the flip.

**INDIANA — Scope 528**  
Called by Bob Cone  
Another good oldie comes back.

**BROWNIE (hoedown) Pulse 100**  
You've got to try this new label. It's  
so different it leaps into the next century,  
but many will eat it up with great interest.  
Test drive it yourself.

**BRING ME SUNSHINE — MacGregor 2057**  
Called by Bob Fisk  
Tricky choreo but sensational music.

**MY OLD KENTUCKY HOME — Top 25190**  
Called by Ray Bohn  
A "gooder" in good time for the Louisville National.

**WHISPER SWEET NOTHINGS — Longhorn 175,** Called by Louis Calhoun  
You'll get dancer requests the second time to "do it again."

**GONNA HAVE A BALL — MacGregor 2056**  
Called by Bruce Johnson  
Great all the way!

**THINGS — Blue Star 1856**  
Called by Marshall Flippo  
A swinger, this thing.

**HEY, GOOD LOOKIN' — Top 25191**  
Called by Deuce Williams  
Nice lines, nice movement.

**BE GLAD — Wagon Wheel 308**  
Called by Beryl Main  
Be glad you've got it — this record.

**BLUE OF THE NIGHT — Lore 1109**  
Called by Bob Augustin  
Good pace and sentiment to wind up  
an evening.

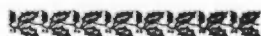
**COME ON HOME AND SING THE BLUES TO DADDY — Capitol 2597 — Caller: Don Stewart**

Now here's one to raise the rafters in mid-evening.

**WE'RE MOVING ON — Kalox 1096**  
Called by Bob Yarrington  
A "mover."

**GLAD RAG SHUFFLE — HiHat 381**  
Called by Bob Wickers

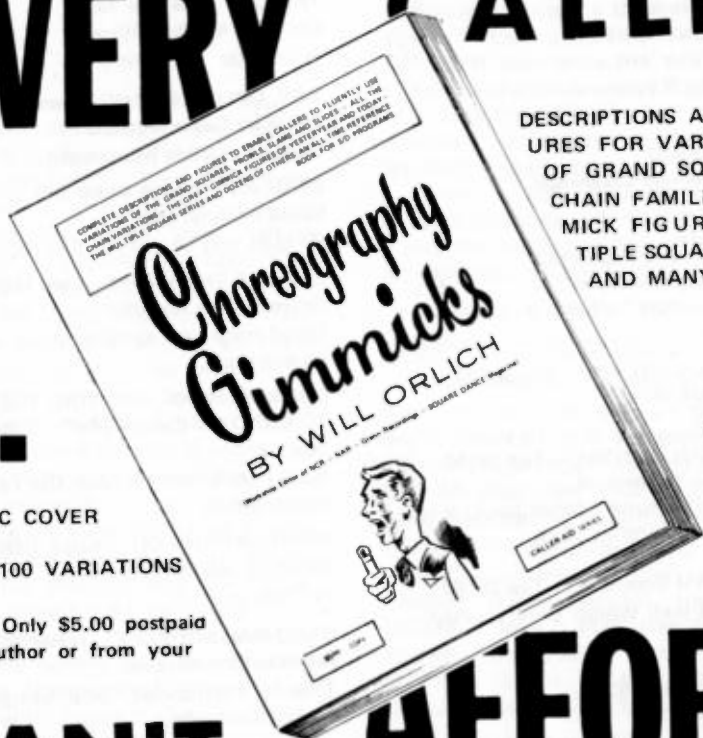
This is memorable. Bob sends it by special delivery.



### COVER TALK

The cover of this issue is a composite of spirograph designs created by Paul Burdick.

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WILL ORLICH, P.O. BOX 8577, BRADENTON, FLA. 33505

# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**

## CHOREOGRAPHY

MERRY CHRISTMAS to you from the Workshop groups in Ohio and Florida. Your editor is experiencing summer (86° in sunshine) as he writes this in order to make the December issue deadline... a strange feeling indeed. As a small gift of FUN in your square dance program these coming holiday weeks, we offer a cute gimmick type movement called BOOMERANG, a contribution from way down under in Australia. From two couples facing in the same direction, the lead couple separates and rolls back in behind the trailing couple who step forward and do a partner trade. The movement ends with the same two couples facing each other for the next command. The author's example figures can be found on the NEW IDEA page in this issue. We hope your dancers have as much fun with the idea as we did.

There still seems to be some confusion between PAIR OFF, PAIR OUT, and PAIR IN among the callers which



in turn confuses the square dancers.

**PAIR OFF**— take opposite for NEW partner and turn backs to CENTER OF SET. This doesn't mean using man's right hand and lady's left hand — it could be a man's left and a lady's right— or two boys together as a pair facing out from center of set — or two ladies, etc. The command to PAIR OFF is no respecter of sex identity, only to form a PAIR and FACE OUT. Can be done from head couples facing (ends with opposites back to back facing sides); from two lines facing (ends in finished double pass thru set-up). From a double pass thru formation, lead couple does a pair off and steps out (away from center of set) so that trailing dancers can see their opposite to pair off in behind the lead couple (ends in a finished double pass thru formation at right angles to original set-up, all with opposites).

**PAIR OUT** or **IN** as now used has a prefix, i.e. **LINES Pair In** or **LINES Pair Out**. From lines of four facing OUT, the call "lines pair in" means the center two dancers turn toward each other 180° to form a pair and step toward center of set while the

ends fold in behind them. All are now ready for a double pass thru. From lines of four facing IN, the call "lines pair out" means again the center two dancers turn toward each other 180° to form a pair and step out and away from center of set while the ends fold in behind them. All are now in a finished double pass thru. Cross pair in or cross pair out incorporates the same idea but includes a crosstrail traffic pattern by each of the turning back centers and ends.

We do have individual turning commands of  $\frac{1}{4}$  IN,  $\frac{1}{4}$  OUT,  $\frac{1}{4}$  LEFT and  $\frac{1}{4}$  RIGHT, which if used would create a lot less trouble than to try to "pair-up" dancers all the time. This type command has yet to be accepted across the country — and we don't know why.



**BUS GRATZ**, Bluffton, Ohio: Have noticed some dancers now promenade with left hands joined and man's right around the lady's waist (skater's promenade) instead of the right hands joined over the left hand holds. This is confusing to newly taught dancers. Which is now the proper way to teach the promenade?

**ED. NOTE:** Hold your ground! Your way IS correct at all times with both man's palms UP and lady's palms DOWN. This is a square dance, not a round dance. The theory of holding BOTH hands in the proper place is to allow the man to possibly lead the lady into the next command. Can you imagine what the command to "backtrack" would do to a "skater's promenade" position? This command is supposed

to find the couple in reverse promenade position with the MAN still on the inside track holding both of the lady's hands after executing the backtrack. Just as unpalatable to good square dancing is the casual, don't-give-a-darn type of inside ONLY hand holds of a couple promenade. The man doesn't have a chance to "lead" his lady into any kind of a quick-change command. In watching dancers practice this latter type promenade, your editor always has the feeling that these dancers would rather be at home watching TV than dancing with their fellow funsters. There are rules to follow in this recreational "game" of ours. Who dares to change rules in baseball, golf, bridge or shuffleboard? They soon are asked to comply or leave the game.

**ANONYMOUS DANCERS**, California: Please discuss being FAIR TO DANCERS — As there are so many square dance commands to learn, it only seems fair that a teacher (caller) should supply his students (dancers) with a list of what the teacher should expect the individual student to know when he calls a dance to them. A caller will sometimes neglect using a movement for a long time and then suddenly call it without realizing that the dancer through non-usage has become rusty in responding to that call. Will you please advise the callers (teachers) to supply their dancers (students) with what they expect them to know when they call a dance (what lesson to study)?

**ED. NOTE:** As your editor now sees the picture in square dancing, there seem to be the following suggested differences.

**ONE NIGHT STAND**— about 10 basics and ten gimmick dances.  
**FUN LEVEL**— about 25 basics.  
**BEGINNER**— 50 basics/ 10 lessons.  
**INTERMEDIATE**— (low to high frequency) 75 basics/ 30 lessons.  
**ADVANCED EXPERIENCED**— about 100 basics / 3-year-plus dancer.  
**EXPERIMENTAL**— about 125 basics/ interchanging time to time.

**CHALLENGE**— Over 840 basics/ adding 100 more per year.

**EIGHTH LEVEL** — Those who are too good for the rest, usually only three couples left per set per area.

It is a noted fact that as does the teacher so goes the student, a simple truth of learning and not necessarily peculiar to square dancing alone. Perhaps our efforts at leadership training will close up some of the gaps.



### BOOMERANG

by Vince Spillane, Seaforth, Australia

From a double pass thru position, the lead couple rolls back behind the trailing couple who in turn steps forward and does a partner trade. Couples end facing each other.

### AUTHOR'S EXAMPLES

Head couples star thru, BOOMERANG  
Right and left thru, left allemande.....

Head couples star thru, double pass thru

BOOMERANG, left allemande.....

Number one couple promenade half way around

Stand behind number three couple

Forward four and back

Forward again, BOOMERANG (zero).

Head couples star thru, pass thru

Circle four

Head gents break and line up four

Pass thru, wheel and deal, double pass thru

BOOMERANG, dive thru, pass thru

Left allemande.....

(1P2P) Couples number three and four  
Go forward and back

Forward again and California twirl

BOOMERANG, right and left thru

Spin the top, swing thru  
Square thru three quarters to a  
Left allemande.....

### EXAMPLES

by Will Orlich, Bradenton, Florida

### POW

Head couples swing thru and box the gnat

Right and left thru

Same couples lead to the right

Circle four,

Head gents break and line up four

Bend the line and pass thru, wheel and deal

Substitute, BOOMERANG, POW

Left allemande.....

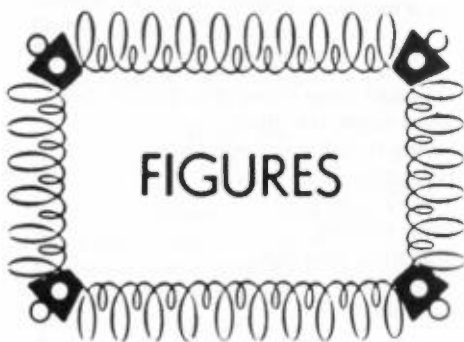
Head couples square thru, count four hands

Swing thru, centers run, BOOMERANG

Lines pass thru, wheel and deal

Centers square thru three quarters around

Left allemande.....



## FIGURES

### BREAK

by Les Ely, address unknown

Side two ladies chain

One and three lead to the right

And circle up four

Head men break and make a line

Right and left thru

Send them back dixie style to an ocean wave

Cast off three quarters

Make lines at the sides

Centers turn right three quarters

Make a line in the middle

Square thru three quarters,

Allemande left.....

## FIGURES

by Bob Barnes, Bridgeman, Michigan

### DIXIE THAR

Head two ladies chain across  
One and three right and left thru  
Rollaway half sashay, pass thru across  
the way  
U-turn back, boys run round just one  
Boys fold  
Ladies dixie style to an ocean wave  
Back that wave like an allemande thar  
Back up boys in a back up star  
It's once around in the middle of the  
land  
Now slip the clutch, left allemande.....

### FOLLOW THE GIRLS

One and three swing thru two by two  
Men fold behind those girls  
Go single file, round one  
Come into the middle  
Dixie style to an ocean wave  
Step thru and crosstrail  
To a left allemande.....

### IT'S JUST FUN

One and three swing thru two by two  
Boys trade, star thru  
Swing thru the outside two  
Boys trade, star thru  
You're facing out  
Bend the line  
Star thru, dive thru,  
Square thru three quarters round  
Left allemande.....

## FIGURES

by Izzy Westen, Los Angeles, Cal.

### CLOVER SWING

Two and four right and left thru  
Head two ladies chain across  
Then swing star thru  
Pass thru the outside two  
Inside four square thru  
While the outside four cloverleaf  
Then double swing thru, go two by two  
Do a right and left thru  
California twirl all eight of you  
Center four square thru  
Other four cloverleaf  
Then double swing thru go two by two  
Change hands, left allemande.....

## DOUBLE TRADE

First and third right and left thru  
Turn a girl and square thru  
Count four hands and when you're thru  
Square thru the outside two  
Bend the line and pass thru  
Girls trade, then swing thru  
Centers trade and boys run  
Wheel and deal then double pass thru  
First couple go left  
The next one right  
Do a right and left thru  
Turn em on around  
Two ladies chain then whirlaway  
Go right and left grand.....

## REELING

by Ray McMillan, Alhambra, Calif.

Head two right and left thru  
Same two ladies chain  
Side couples lead to the right, circle four  
Side gents break make a line  
Eight to the middle, back you reel  
Pass thru, wheel and deal  
Double pass thru  
Centers in, cast off three quarters around  
Pass thru, wheel and deal  
Four ladies turn thru  
Left allemande.....

## WESTWOOD WIGGLE

by Vera Baerg, Los Alamitos, Calif.

First couple go forward and back  
Forward again, split those two  
Round one, line up four  
Forward four and back to the bar  
Side couples center make a right hand  
star (wait)

Back by the left, not too far  
Fourth lady pick up your corner  
At the end of the line  
The rest hook on, you're doing fine  
Star promenade go down the line  
Inside out, outside in  
Other way back you're gone again  
Inside ladies rollaway a half sashay  
Gents star right the same old way  
Girls turn back on the outside track  
Meet the same gent, left allemande.....  
(Second couple active, No. 1 lady picks  
up; third couple active, No. 2 lady picks  
up; fourth couple active, No. 3 lady  
picks up.)



## FIGURES

by Gordon Blaum. Miami, Florida

### ALL EIGHT FOLD AND $\frac{1}{4}$ MORE

Promenade:

Heads wheel around, swing thru  
All eight fold and one quarter more  
Centers in, cast off right three quarters  
Other four one quarter in  
Right and left thru  
Star thru, dive in  
Swing thru, turn thru, left allemande....

Promenade:

Heads wheel around, swing thru  
All eight fold and one quarter more  
All eight circulate, Box circulate  
Girls run, right and left thru  
Insides arch, dive in, pass thru  
Slide thru, swing thru  
All eight fold and one quarter more  
All eight circulate then  
Box circulate, GIRLS RUN  
Square thru three quarters,  
Left allemande.....

Side couples right and left thru  
All four ladies chain across  
One and three square thru four hands  
around

Spin the top  
All eight fold and a quarter more  
Boys run, girls fold, box the gnat  
Change hands, left allemande.....

### BOX CIRCULATE NO. 1

Promenade:

Heads wheel around, curlique  
Box circulate  
Again box circulate, girls turn back  
Eight chain one, left allemande.....

### BOX CIRCULATE NO. 2

Promenade:

Heads wheel around, right and left thru  
Curlique  
Box circulate, all eight circulate  
Cast off  $\frac{3}{4}$ , right and left thru  
Star thru, dive in, pass thru  
Slide thru, curlique  
Box circulate, all eight circulate  
Cast off three quarters, right and left  
thru  
Star thru, dive in, pass thru  
Square thru three quarters,  
Left allemande.....

## BOX CIRCULATE FIGURE

Promenade:

Heads wheel around, curlique  
All eight circulate double  
Cast off three quarters  
Right and left thru  
Pass thru, round off  
Allemande left.....

## FIGURES

by Larry Brockett, Los Alamitos, Cal.

### ABSTRACT

Head ladies chain, all promenade  
Heads wheel around, forward and back  
Pair off, peel off, pass thru, round off  
Dixie daisy right, left, right  
Centers in, centers run  
New centers turn back  
All pass thru, wheel and deal  
Double pass thru, centers in  
Cast off  $\frac{3}{4}$  round, pass thru  
Round off, double pass thru  
Cloverleaf, substitute  
Outside four half sashay  
Center four left turn thru  
Box the gnat  
Change hands, left allemande.....

### ABINGTON

Heads lead right circle to a line  
Pass thru, round off, double pass thru  
Then peel off and a quarter more  
Dixie daisy, right, left, right  
Centers in, ends cross fold  
Do-sa-do to an ocean wave  
Swing thru, ends circulate  
Centers trade, centers run  
Couples circulate  
Wheel and deal  
Outside four half sashay, dive thru  
Swap around, box the gnat  
Right and left grand.....



## FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Head couples star by the right  
Turn corner left for Arky thar  
Heads in the middle  
Freeze

Centers circulate one notch  
Centers run, all promenade  
Men wheel around  
Star thru  
Centers, pass thru  
Square thru three quarters to a  
Left allemande.....

Head ladies chain  
Heads square thru, sides half sashay  
Swing thru  
Ends cross fold, others trade  
Slide thru, partner trade  
All eight circulate  
Centers trade, wheel and deal  
All half sashay, grand right and left.....

Heads right and circle to a line  
Pass thru, boys run  
Cast off three quarters  
Cross circulate, centers cross run  
New centers trade  
All eight circulate, box the gnat  
Grand right and left.....

Heads star thru, swing one half  
Centers cross run, new centers trade  
Left change the web  
Left swing thru, step thru  
Slide thru  
Fan the top and step thru  
Left allemande.....

Promenade, heads backtrack  
Slide thru  
Four men in the middle, box circulate  
All partners trade and quarter in  
Spin the top, swing thru  
Girls turn back and trade  
Men run, pass thru  
Wheel and deal  
Pass thru, left allemande.....  
Heads half square thru  
Slide thru, pass thru  
Lines cross pair in  
Double pass thru  
Peel off

Lines cross pair out and a quarter more  
Grand right and left.....

Heads star thru, pass thru  
Centers in, cast off three quarters  
Ends bend and curlique  
Others trade and squeeze in and  
Cast off three quarters  
Head men only, cross over  
All swing thru, girls trade  
Swing thru to a grand right and left.....

Heads right and circle to a line  
Pass thru  
Lines pair in and a quarter more  
Lines cross pair in and a quarter more  
Left allemande.....

Allemande left, Alamo style  
Partners right and balance  
Men cross over, girls run right  
Girls cross over  
Men run right to a left allemande.....

## FIGURES

by Will Orlich, Bradenton, Fla.

### FOLLOW ME

Head couples square thru  
Count four hands to the outside two  
Swing thru, ENDS fold, peel off  
Centers trade, ENDS run  
Cast off three quarters and balance  
Swing thru, ENDS fold, peel off  
Centers trade, ENDS run  
Cast off three quarters and balance  
\*Change hands, Left allemande.....  
OR: \* Swing thru, centers run  
Wheel and deal, left allemande.....

### FOLLOW YOU

Heads to the right and circle four  
Head gents break and line up four  
Pass thru, BOYS run right and spin the  
top  
When you do cast off three quarters  
around  
Same sex, peel off  
Wheel and deal to face those two, star  
thru  
\*Bend the line, left allemande  
OR: \* Wheel and deal again  
Inside arch and dive thru  
Swing thru, turn thru to the corner  
Left allemande.....

## FOLLOW THE LEADER

Head couples spin the top  
Turn thru and circle up four  
Go full around, don't cut it short  
Inside couple rip 'n snort to a line of four  
Wheel and deal, you're facing out  
Peel off, facing in  
Wheel across, you're facing out  
U-turn back  
Circle four, 1/2 way and a quarter more  
Inside couple rip 'n snort to a line of four  
Wheel and deal, you're facing out  
Peel off, facing in  
Wheel across, you're facing out  
U-turn back (all in sequence with opposite sites)  
Right and left thru  
Cross trail thru to a left hand swing  
Boys star right across the land  
Corners all left allemande.....

## RUN FIGURES

by Art Daniels, Los Angeles, California

Promenade:  
Heads wheel around  
Dixie style to an ocean wave and rock it  
Ends run, cast off three quarters round  
Pass thru, wheel and deal  
Double pass thru  
U-turn back and substitute  
Box the gnat and change hands  
Allemande left.....

Heads do-sa-do go all the way round  
Make an ocean wave as you come down  
Girls run, wheel and deal  
Pass thru and U-turn back  
Square thru in the middle of the track  
To the outside two do a right and left thru

Do-sa-do go all the way round  
An ocean wave as you come down  
Girls run, wheel and deal  
Pass thru and U-turn back  
Square thru three quarters  
Left allemande.....

Heads wiggle up to the middle and back  
Now square thru four hands inside the track

Do-sa-do to an ocean wave and balance  
Boys run, boys trade  
Wheel and deal, dive thru  
Square thru three quarters round  
Left allemande.....

Head ladies chain to the right  
Heads swing thru, spin the top  
Step thru and swing thru  
Girls run, girls trade  
Wheel and deal, box the gnat  
Change hands, allemande left.....

## GIRLS SWING THRU

by Blaine Fitzpatrick, La Puente, Cal.

Heads go forward and back  
Same pair make a right hand star  
Come back by the left  
Pick up your corner and star promenade  
Back out a full turn and circle up eight  
All four girls go forward and back  
Do-sa-do to an ocean wave, and balance  
Swing thru, spin the top  
Step thru, allemande left.....

## FIGURES

by Harley Smith, Newport Beach, Cal.

## TRADE

Head two ladies chain I say  
Finish it off, a half sashay  
Heads right and circle four  
Head men break to lines of four  
Pass thru, ends trade  
Those who can, star thru  
Everybody California twirl  
Those who can, right and left thru  
Everybody U-turn back  
Those who can star thru  
Centers in, cast off five-eighths  
Left allemande.....

## INTERWOVEN

Heads right, circle four to a line  
Pass thru, boys run, eight circulate  
Boys run, line of four  
Pass thru, boys run, eight circulate  
Boys run, allemande left.....

Head two half sashay, pass thru  
Both turn right, single file  
Around two, line up four  
Pass thru, boys run  
Eight double circulate, boys run  
California twirl, cross trail thru  
Left allemande.....



Heads right, circle to a line  
 Up and back, ends run  
 New centers trade, ends pass thru  
 Then ends fold and then  
 Double pass thru  
 Centers in, cast off three quarters  
 Ends run, new centers trade  
 Ends pass thru, then ends fold  
 Double pass thru  
 Centers in, cast off three quarters  
 Left allemande.....

## TWO STARS

by Fenton "Jonesy" Jones, Glendale, Cal.

Heads right and left thru  
 Same two ladies chain  
 Number four only, face your corner  
 Box the gnat  
 Square your sets just like that  
 Two and four cross trail thru  
 Around the outside, around two  
 Make lines of four, go up and back  
 Pass thru, cast off three quarters  
 Men star right, girls star left  
 Reverse the stars, one like Venus,  
 One like Mars  
 Gents step in behind your girl  
 An eight hand star  
 Girls roll back, pass one man  
 Allemande left.....

## FIGURES

by Ida Spuhler, Covina, California

### ONE-TWO-THREE-FOUR

Four ladies chain  
 Number one couple stand back to back  
 With your corner box the gnat  
 New number one and three  
 Crosstrail thru around two  
 Circle eight that's what you do  
 One lady rollaway  
 Two ladies rollaway  
 Three ladies rollaway  
 Four ladies rollaway  
 Right and left grand.....

## BREAK

Heads square thru four hands round  
 Sides California twirl  
 Centers in, cast off three quarters  
 Star thru, square thru three quarters  
 Allemande left.....

## WHAT HE

All four ladies chain  
 Head ladies chain to the right  
 New side ladies chain across  
 Head ladies lead to the right  
 Circle three  
 Girls break to lines of three  
 Lonesome men pass thru  
 Turn right go round one  
 Stand behind that other He  
 Just the girls turn thru  
 Men dixie chain, first He go left  
 Next He go right around one  
 Go into the middle and half square thru  
 Centers in, AND fold  
 Box the gnat and change hands  
 Left allemande.....

## DIXIE DEALS

One and three pass thru  
 Separate around one into the center  
 Pass thru, boys turn back  
 Follow that girl  
 Both turn right, down the middle  
 Dixie style ocean wave and balance  
 Step thru, right and left thru  
 Turn the girl  
 Send her back Dixie style to an ocean  
     wave  
 Step thru, cast off three quarters  
 Right and left thru, cross trail thru  
 Allemande left.....

## THOSE WHO CAN

by Jim Garlow, Baldwin Park, Cal.

Number 1 and number 2 gents only  
 Face your corner, box the gnat  
 Square your sets  
 Sides pass thru, separate go round two  
 Hook on the end, line up four  
 Slide thru, those who can star thru  
 Center four slide thru  
 Those who can star thru  
 Those who can do a centers in  
 Cast off three quarters  
 Forward eight, back to town  
 Star thru, square thru three quarters  
     round  
 Left allemande.....





## CONVENTION HOUSING

A number of dancers have attempted to make housing reservations direct with hotels and motels in the Louisville area and have received the reply, "Sorry, we are sold out."

The convention committee has booked 3245 rooms and there are plenty available, but dancers must register through the housing committee. You must also be registered to attend the convention before you can reserve housing. This is a guarantee to you and to the hotels and motels. They have promised complete cooperation with the committee, and this is a two way street.

Mail in your pre-registration form and housing request as needed, to P.O. Box 1970, Louisville, Ky. 40202. You can be assured it will be taken care of promptly.

## ROUND OF THE MONTH

The Toronto District S/D Association has chosen the following for their ROM this fall: October, Dreamland Waltz; November, You're The Cream In My Coffee; December, Sassy. The Southwestern Ontario S/D Association has agreed to have the same round and teach it, which means that dancers visiting back and forth in that area will be assured of knowing the current rounds being played.

## CIRCUS ON A BUS

Those who were part of the Knot-head trip of Grand Squares know it is

possible. The group left the Hayloft just south of Hamilton, Ohio by chartered bus for Indianapolis, but hadn't gone far before picking up a hitch-hiking horse and an adorable bareback rider (played by three of the members.) The ringmaster introduced the other remarkable acts including Dimples, the Muscle Man, Half man- half woman, Bouncy Clown, Bearded Lady, the two-headed freak and the shapely tightrope walker. There was a daring, nerveless wild animal trainer leading his creatures through their paces, defying death at every turn. The concessionaire passed through the crowd hawking popcorn.

Dinner was eaten at a steak house, then the group went on to the dance, called by Hoot Gipson, On the way home, the bus was held up by two bearded thugs with water pistols. This served to keep any would-be cat-nappers from dropping off on the way.

On arrival at the Hayloft around 2:30 a.m., the group woke up their caller, Gus Heisman, and dragged him to the mike in his PJ's for more dancing.

Just proves square dancers are never at a loss for fun ideas!

## PHD AWARDED

Harold Bausch, who conducts many callers clinics, was recently awarded an Honorary PHD Degree, (as Professional Helper and Director) for outstanding achievement in the field of conducting callers clinics. He was also presented the following medical instruments by several of the group: a thermometer for measuring the degree of hot hash, syringe for that shot in the arm all callers need, a stethoscope for listening to the beat of the music, glasses for improving sight calling, surgeon's mirror for a corner finder and Excedrin for headache No. 88 (trying to cram 7 days clinic into 3 short days).

We'll bet Leigh, Nebraska, has good medical service these days!



## EVENTS

**OHIO**— 10th Annual Snow Festival features Ray & Eloise Appel, Dec. 7, at the K. of C. Hall, 2055 Glenmount Ave., Akron, with buffet dinner. Write Clarence & Margaret Hamric, 927 Lindsay Ave., Akron 44306.

Two more R/D events in Ohio are slated for the Toledo area: 9th Annyule Snowball, Dec. 27 and 3rd Annual Snowflake, Dec. 29. For details, write Phyl & Frank Lehnert, 2844 S. 109th St., Toledo, 43611.

**NEW HAMPSHIRE**— Year End Camp, Dec. 27— Jan. 1, at Monadnock Regional H.S., Swanzey Center, with Dick Crum, Andor Czompo, Conny Taylor, Charlie Baldwin, Glenn Bannerman and Ralph Page leading dances of all kinds. Register with Ada Page, 117 Washington, Keene, N.H. 03431

**ARIZONA**— Tucson's 22nd Annual Southern Ariz. S&R/D Festival will be Jan. 16-18 at Canyon Del Oro H.S. Callers are Dick Houlton and Bob Van Antwerp; Manning and Nita Smith will teach rounds. Register with Karl Mordhorst, 1420 E. Blackledge, Tucson, Az. 85719.

**OHIO**— Glad Festival, Millbury Firehall, Jan 25, with Deuce Williams, Joe Chiles, Stan Burdick, Doug Rieck. For details write S. Burdick, 216 Williams St., Huron, O. 44839.

**ONTARIO**— Spend "A Day with Dan Dedo" at the Don Valley Holiday Inn in Don Mills, Feb. 8, 3-10 p.m. Lew & Laura Wiffen will lead the rounds. Send your registration to the Wiffens at 8 Tordale Crescent, Scarborough, Ont.

**PENNSYLVANIA**— The Squaws and Paws present their 8th Annual Winter Carnival at Rainbow Gardens in Erie. Callers will be Curley Custer, Ralph Pavlik and Hal Greenlee; rounds by John & Marie Kopp. Write Wayne & Helen Witherow, 753 E. 8th St. Erie, Pa. 16503.

**FLORIDA**— The Suncoast Callers Association 10th Annual Square-O-Rama will be held at the Jack Tar Hotel in Clearwater, Feb. 13-14. Limited to 40 squares; register early — write Bill Grant, 4537 Hampshire Rd., Tampa, Fla. 33614.

**ILLINOIS**— Metropolitan Chicago Association of S/D will hold its 9th Annual Sweetheart Dance, Feb. 25, at Willowbrook Ballroom, Willow Springs with Singin Sam Mitchell, Gene Tidwell, Mel & Marge Rummel at the mike. Contact Ray Neal, 506 S. Lincoln, Park Ridge, Ill. 60068.

**OHIO**— Gemini Squares of Cleveland are planning a happy weekend in the Bahamas, May 1-4, via a Boeing Jet, For details, write Fran & Claire Meier, 22631 Coulter Ave., Cleveland 44117.

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# The BOOKSHELF

BY MYRTIS LITMAN

## MATERIAL FOR THE ONE-NIGHT-STAND

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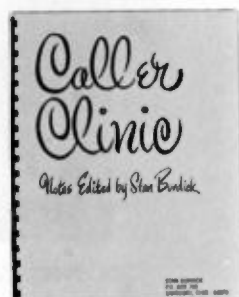
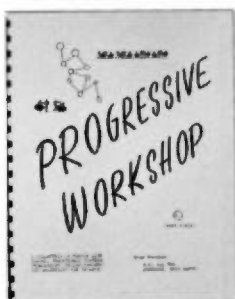


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